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New Concepts of Color

FOR

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HOSPITALS—SCHOOLS
INSTITUTIONS

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NEW CONCEPTS OF COLOR

FOR

OFFICE - FACTORY

Color has many different meanings. The chemist and dyer may refer to a pigment or a dye as a color, the physicist may mean a spectrophotometric curve, the psychologist may mean a sensation, but to the man in the street, and the woman in the store, color is a property of objects and lights themselves.

All of these meanings for color make sense to those who use them, and there is a good deal of sense to all of them.

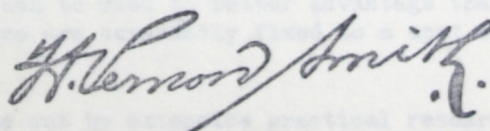
A recent definition of color is: COLOR IS THAT ASPECT OF THE APPEARANCE OF OBJECTS AND LIGHTS WHICH DEPENDS UPON THE SPECTRAL COMPOSITION OF THE RADIANT ENERGY REACHING THE RETINA OF THE EYE AND UPON ITS TEMPORAL AND SPATIAL DISTRIBUTION THEREON.

Of course, everybody sees color, and knows about it much more thoroughly through his own eyes than he ever is likely to from a definition of four-syllable words. Everybody organizes his own color experience and can describe it in more or less understandable terms. The difficulty comes about from the fact that each one's color terms refer to his own special problems. The textile dyer says that these two colors differ in strength, because one looks to him as if produced by more dye than the other. The artist and tinter says they differ in warmth because he is interested in producing a warm or cool effect.

So let us get away from all special interests and purposes. Let us talk about modern color styling for the INSTITUTION, the OFFICE, the FACTORY, and the HOME.

The power of color to influence human moods is well recognized. Yet being a thing emotional, most authority in its use has been left with those who appreciate the beautiful in nature and art. Color, however, is by no means a matter that concerns beauty alone. Today a new science is on the rise, a science that draws less from art than from the fields of physiological optics, psychiatry, and psychology. Color is being engineered in the true sense of the word, to do its part in improving the health of the patient, office worker, industrial worker and home owner.

"Color is nature's most lavish gift to man, the most soul-abiding thread in the fabric of our lives, for what our eyes do not admire our heart does not desire."



H. Vernon Smith

Technical Sales Director

NEW CONCEPTS OF COLOR

OFFICE

The applied science of modern color styling in industry is new, but from its successful beginnings should come a more wide-spread appreciation of its value -- particularly in these days when accuracy and production is vital.

In one large office, modern paint styling improved the lighting conditions 275%, as checked by a General Electric Light Meter. A testimonial was unobtainable as the firm did not wish to admit they had permitted such conditions to exist.

In another office, illuminated by good natural light from windows and skylights, there were persistent complaints of eye strain and fatigue. The employees (mainly women using accounting machines) showed definite signs of restlessness and irritability and seemed frequently distracted from their work. Light meter tests showed that light intensity was three times greater on a vertical plane than on a horizontal. Walls, painted in a light cream, were an evident source of glare and irritation.

The reactions on vision were as follows: The walls being brighter than the machines, constantly drew away the attention. In looking up, the general brightness of the interior tended to reduce the opening of the pupil. In directing the eyes again at work, there was a momentary halt period during which the employee had to wait for her eyes to re-adjust themselves. (The accommodation of vision is quick from dark to light, but slow from light to dark).

By repainting the walls to a softer and deeper tone, complaints largely disappeared, and a noticeable improvement was shown in the efficiency and concentration of the office staff. Venetian Blinds properly installed, would have shown an additional improvement.

F A C T O R Y

Where the employee must be safeguarded against industrial accidents, the correct use of color has several profitable by-products. For when the conditions of seeing are properly adjusted he is able to increase his production, improve the quality of his operations, as well as protect himself.

Give the worker a chance to see clearly, and his hands will automatically work with more facility. Accidents will be reduced. His health will improve, and his general emotional state will accordingly benefit.

As one writer recently wrote, "This is a day and age of color contrast and I know of no place it can be used to better advantage than for work on which an individual's eyes are constantly fixed to a spot where direct vision is centered."

It is almost a rule, borne out by extensive practical research, that if dingy surroundings are bad, the next worse condition is that of too much white. A good white paint may be very efficient in light reflection, but if it is, it also troubles human eyes and interferes with manual skill.

NEW CONCEPTS ON COLOR

OFFICE

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As one writer recently wrote, "This is a day and age of color consciousness and I know of no place it can be used to better advantage than for work on which an individual's eyes are constantly fixed to a spot where best vision is centered."

It is almost a rule, borne out by extensive practical research, that the best surroundings are bad, the worst condition is that of too much light. A good white paint may be very efficient in light reflection, but it is, it also troubles human eyes and interferes with manual skill.

NEW CONCEPTS OF COLOR

F A C T O R Y

(Contd.)

It must be realized that the pupil of the eye accomodates itself to that level of brightness which exists over its larger field of view. An eye adapted to brightly illuminated white walls is hardly in a right condition to examine a piece of grayish metal, black leather or tannish wood. If the general lighting of the interior is ample, then the walls must be toned down, so that the conspicuous thing within the room will be the task and not the environment.

If the interior is cold and vaulty, the psychological benefits of a warm tone (ivory, buff) should be capitalized. Should the working conditions involve high temperatures, then the colors to introduce are cool ones (blues and greens).

Should the work be confining, then the color should be deprived of all possible monotony -- as well as adjusted in brightness to relieve eye-strain. Practical experience has shown a soft grayish blue-green to be ideal in many installations. Being rather protean in aspect (not green and not blue, not light and not dark, not rich and not blandly neutral), it is at once livable and stimulating.

Seldom if ever should the colors be pure, lest they compete for the attention of the worker and defeat rather than aid his expected concentration.

Where the task demands prolonged convergence of the eyes and a clear discernment of fine detail, there should be space to peer through and color to see that will afford needed relaxation. Soft blue end walls in one factory have improved work and lessened the need for lengthy rest periods and "space-gazing." The eye, to rest thoroughly, needs a distance of at least 20 feet, and a cool color to see rather than a warm one.

In a hosiery mill a topping operation involved the severe eye task of looping fine threads on a series of needles. The lighting conditions were apparently satisfactory. The employees, however, had to concentrate on a relatively small field, back of which was mere empty space. Brightness contrast was not only too great, but the outer fields of vision were too often exposed to the distracting movements of other workers.

Special backgrounds were constructed behind the machines to block out the empty space. These screens, painted a light grayish blue, also reduced contrast and aided the eye in maintaining a comfortable adjustment. The experimental use of the blue back-grounds worked out satisfactorily. Better work was possible with less eye strain.

A silk mill changed the color of a section of a spinning machine from black to medium green. Employee efficiency was improved, with reduced eye-strain. This resulted in a similar color change being made in their other two mills.

In a paper mill, the management noted that women checking white bond writing paper for flaws, developed eye-strain and overlooked flaws. A 3-inch

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LABORATORY
(Contd.)

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If the interior is cold and vainly, the psychological benefits of a warm tone (ivory, buff) should be capitalized. Should the working conditions involve high temperatures, then the colors to introduce are cool ones (blue and greens).

Should the work be scintillating, then the color should be deprived of all scintillating monotony -- as well as adjusted in brightness to relieve eye strain. Practical experience has shown a soft greyish blue-green to be the most satisfactory. Being rather pleasant in aspect (not green and not blue, not light and not dark, not rich and not blandly neutral), it is at once lively and stimulating.

Seldom if ever should the colors be pure, lest they compete for the attention of the worker and defeat rather than aid his expected concentration.

Where the task demands prolonged convergence of the eyes and a clear statement of line detail, there should be space to peer through and color work that will afford needed relaxation. Soft blue and white in one factory have improved work and lessened the need for lengthy rest periods and "space-gazing". The eye, to rest thoroughly, needs a distance of at least 30 feet, and a cool color to see rather than a warm one.

In a factory mill a copying operation involved the severe eye task of copying line spreads on a series of needles. The lighting conditions were apparently satisfactory. The employees, however, had to concentrate on a relatively small field, back of which was mere empty space. Bright contrast was not only too great, but the outer fields of vision were often exposed to the distracting movements of other workers.

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A silk mill changed the color of a section of a spinning machine from blue to machine green. Employee efficiency was improved, with reduced eye strain. This resulted in a similar color change being made in their other machines.

In a paper mill, the management noted that women checking white board and paper for flaws, developed eye-strain and overworked flares. A 3-inch

NEW CONCEPTS OF COLOR

F A C T O R Y

(Contd.)

strip of light green at the rear of the tables provided necessary color contrast, with lessened eye-fatigue and strain.

Painting machinery in some light color, reflecting light, adds to the useful illumination, while it serves to increase the visibility of the work which is usually dark in color by contrast with the light colored background. A growing practice is to paint the parts of the machine in the immediate vicinity of the work a very light buff, spotlighting the working area, and the remainder of the machine a somewhat darker tone in gray.

Contrast is vital between the background of the machine and the material being worked, as well as the tool in use. The old fashioned dark colors formerly used, absorbed light and the seeing task was made more difficult.

The ideal situation is that in which illumination is ample, and the surroundings a trifle lower in brightness than the object of concentration. Where dark materials are concerned, supplementary lighting may be necessary to effect a right condition.

Human eyes will stand up under great abuse, and a worker himself may be fooled. He may not recognize that his fatigue or headache, may trace back to hours spent endeavoring to see that which was not adequately visible. He may blame personal accidents on his own carelessness and not on his eyes.

Color conditioning in the factory is concerned with results, rather than effect. Its purpose is to add human efficiency, increase production and earning power, reduce accidents -- and at the same time capitalize that fascination for color which is inherent in all of us.

It is now possible, with the aid of paint engineers, to purchase and use the proper paint for reflective properties. The illumination engineers have proven that the effectiveness of light illumination can be increased with proper interior painting of floors, ceilings, and machinery.

However, while ample light is naturally essential to good vision, the human eye must rely upon contrast to distinguish what it sees. Thus color is in every way as important as light.

Stairs, passageways and storage areas -- While the manufacturing areas present the most hazards, good lighting and good painting are needed on stairs, to prevent falls, and in passageways and storage areas, etc.

Radiators -- For better radiation, plus cleanliness, semi-gloss finishes are best. White and light colors have been found to be about 17% more efficient than those painted with aluminum or bronze paint. The old metallic finish need not be removed if adhesion is good. The last coat of paint on a radiator is the only one which has an appreciable effect.

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NEW CONCEPTS OF COLOR

F A C T O R Y

(Contd.)

Colors -- When choosing colors for interior use do not overlook the diffuse reflection value of the various colors. A special circular issued by the Scientific Section of the National Paint, Varnish & Lacquer Assn., Washington, D. C., shows the percentage of light reflected from painted areas as follows:

White	85% to 92.0%
Light Ivory	78.8%
Cream	78.1%
Buff	74.5%
Light Tan	70.3%
Pale Green	57.5%
Aluminum	55.0%
Pale Blue	49.8%
Light Gray	49.5%
Light Brown	22.9%
Med. Gray	30.5%
Dk. Green	7.4%
Med. Green	22%
Dk. Brown	6.6%

"WHEN A JOB NEEDS VISION A MAN CANNOT WORK BETTER THAN HE CAN SEE."

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White	88.5 to 92.0%
Light Ivory	78.5%
Green	78.5%
Blue	74.5%
Light Tan	70.5%
Pale Green	67.5%
Aluminum	65.0%
Pale Blue	62.5%
Light Gray	58.5%
Light Brown	55.5%
Med. Gray	50.5%
Dr. Green	47.5%
Med. Green	43.5%
Dr. Brown	38.5%

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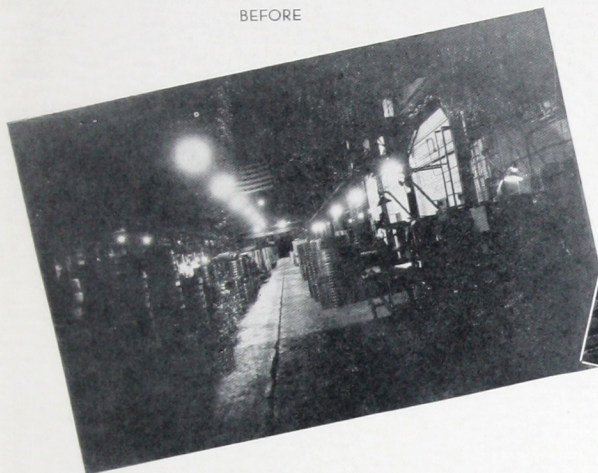
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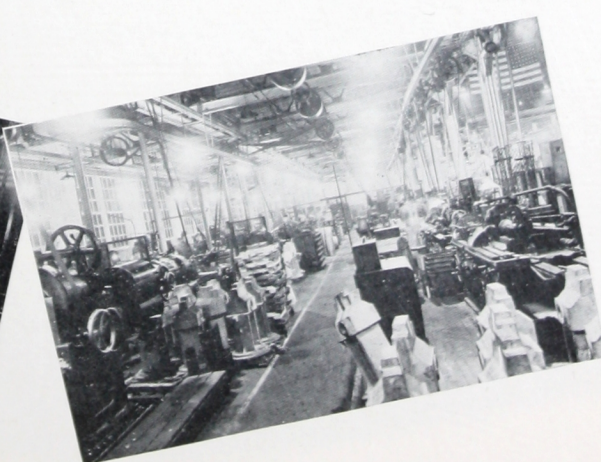
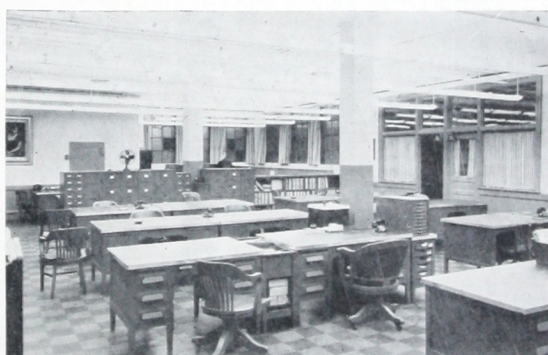
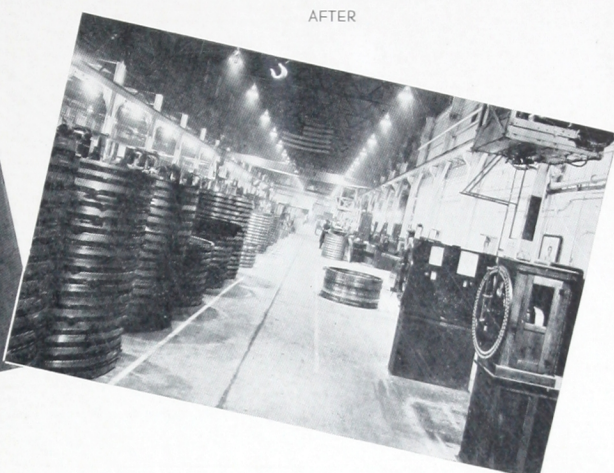
*Painting coupled with better use of light will result in
brighter and more cheerful surroundings.*

BETTER WORK — SAFETY — MORALE

BEFORE



AFTER



NEW CONCEPTS OF COLOR

FOR

INSTITUTIONS - HOSPITALS - SCHOOLS

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All of these meanings for color make sense to those who use them, and there is a good deal of sense to all of them.

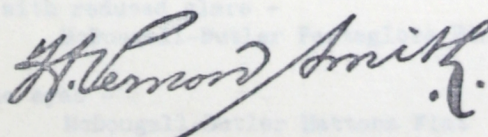
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Of course, everybody sees color, and knows about it much more thoroughly through his own eyes than he ever is likely to from a definition of four-syllable words. Everybody organizes his own color experience and can describe it in more or less understandable terms. The difficulty comes about from the fact that each one's color terms refer to his own special problems. The textile dyer says that these two colors differ in strength, because one looks to him as if produced by more dye than the other. The artist and tinter says they differ in warmth because he is interested in producing a warm or cool effect.

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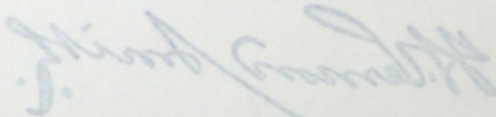
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NEW CONCEPTS OF COLOR

FOR

I N S T I T U T I O N S

That color has something to do with life processes is being revealed. In experiments with plants, red has been found to be productive in the growth of wheat and the flowering of certain plants. In psychiatry, color has been successfully used to correct certain adverse mental states (which bring about physical distress) by arousing thoughts and moods favorable to recovery. Mental and muscular responses, heart action, respiration rate, have been tested under different environments of color. From these findings the applied science of color has gone into action.

For the interior painting of an addition to a State Hospital, the writer suggested the cooling shades of pastel or light green, blue, gray and ivory, in place of the so-called "hot" or stimulating colors of red, maroon, orange, tangerine and purple. The colors recommended were approved and used.

The story is told of how a few years ago, an unusually well educated young woman stepped off the deep end. A few weeks after her entrance into an institution for mental care, a medical friend of the family, from the West, visited her. At his suggestion, dresses and shoes of pastel shades of blue and green replaced her red and brilliantly colored attire. The gradual improvement in her mental outlook was so noticeable, that the Doctor then inspected her room at home and found the same "hot" colors prevailing, -- bedspreads, drapes, carpets, etc. These were immediately eliminated. Shortly after, the young woman returned home, normal again, with intelligence to know that certain colors affected her adversely.

For such institutional work it is well to remember the warm or stimulating colors are red, reddish orange, reddish purple, orange, orange yellow and purple. The cool or restful colors are green, blue green, yellow green, blue and yellow.

Recommendations for painting of interior walls and ceilings are:

Greatest washability -

McDougall-Butler Gloss Enamels.

Good washability, with reduced glare -

McDougall-Butler Partagloss Finish.

Most restful on the eyes -

McDougall-Butler Mattona Flat

Wall Finish or Wall Coater Finish.

NEW CONCEPTS OF COLOR

FOR

INSTITUTIONS

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Wall Finish or Wall Coater Finish.

NEW CONCEPTS OF COLOR

FOR

HOSPITALS

Correct choice of color is of greatest importance.

Degree of gloss required depends upon use and location of room or hall, as already explained.

Semi-gloss finishes are favored due to their washability and reduced glare. Finishes that, when dry, can be easily washed "hospital clean" - - even after it has been soiled with grease, ink, mercurochrome, pencil, crayon marks, etc.

Gloss or semi-gloss finishes used in halls, are frequently brush or roller stippled to deflect or break direct gloss reflection.

Operating theatres are being painted with light or soft pastel shades of green to reduce eye fatigue and strain. It is being more frequently remembered that the "Good Lord" gave us green grass to rest our eyes.

SCHOOLS

Light reflection with a minimum of glare and dust collection is important.

Semi-gloss finishes give excellent service. Frequently the ceilings are finished with an oil flat paint, or a brush or roller stippled semi-gloss finish.

Hall dadoes are best finished in gloss.

For easy removal of writing matter, walls of lavatories are frequently finished with a gloss enamel finish. Ceilings may be painted with gloss or semi-gloss finishes.

Radiators -- For better radiation plus cleanliness, semi-gloss finishes are best. White and light colors have been found to be about 17% more efficient than those painted with aluminum or bronze paint. The old metallic finish need not be removed if adhesion is good. The last coat of paint on a radiator is the only one which has an appreciable effect.

Colors -- When choosing colors for interior use do not overlook the diffuse reflection value of the various colors. A special circular issued by the Scientific Section of the National Paint, Varnish & Lacquer Association, Washington, D. C., shows the percentage of light reflected from painted areas as follows:

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Gloss or semi-gloss finishes used in halls, are frequently applied to reflect or break direct light reflection.

Operating theatres are being painted with light or soft pastel colors to reduce eye fatigue and strain. It is being more frequently mentioned that the "Good Lord" gave us green grass to rest our

CHOICE

Light reflection with a minimum of glare and dust collection.

Semi-gloss finishes give excellent service. Frequently the finishes are finished with an oil flat paint, or a brush or roller applied.

Half dashes are best finished in gloss.

For easy removal of writing matter, walls of lavatories are finished with a gloss enamel finish. Ceilings may be painted with semi-gloss finishes.

-- For better radiation plus cleanliness, semi-gloss finishes are best. White and light colors have been found to be about 10% more efficient than those painted with aluminum or bronze paint. The old metallic finish need not be removed if adhesion is good. The last coat of paint on a radiator is the only one which has an appreciable effect.

When choosing colors for interior use do not overlook the light reflection value of the various colors. A special circular issued by the Scientific Section of the National Paint, Varnish & Lacquer Association, Washington, D. C., shows the percentage of light reflected from painted areas as follows:

NEW CONCEPTS OF COLOR

FOR

S C H O O L S

(Contd.)

COLORS

White	85% to 92.0%
Light Ivory	78.8%
Cream	78.1%
Buff	74.5%
Light Tan	70.3%
Pale Green	57.5%
Aluminum	55.0%
Pale Blue	49.8%
Light Gray	49.5%
Light Brown	22.9%
Med. Gray	30.5%
Dk. Green	7.4%
Med. Green	22%
Dk. Brown	6.6%

BIBLIOGRAPHY

- "Welcome to a New World of Colorful Living",
- "Paint Styling for Problem Houses",
National Paint, Varnish & Lacquer Assn.
- "Color-Conditioning in Modern Industry",
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- "Illumination", Accident Prevention Number,
Illumination Publishing Co., Inc.

TECHNICAL BULLETIN

RECURRING INFORMATION ABOUT PAINT AND VARNISH PRODUCTS - FROM THE TECHNICAL DIVISION OF MACDONELL-BUTLER CO. INC. QUENYON, N. Y.

NEW CONCEPTS OF COLOR FOR

REFLECTORS

(Contd.)

COLORS	
White	80% to 92.0%
Light Ivory	78.5%
Cream	75.1%
Butt	74.5%
Light Tan	70.3%
Pale Green	67.6%
Aluminum	65.0%
Pale Blue	62.8%
Light Gray	49.3%
Light Brown	38.9%
Med. Gray	30.8%
Dr. Green	7.4%
Med. Green	2.5%
Dr. Brown	0.6%

STYLIZATION

"Belongs to a New World of Colorful Living",
 "Paints Calling for Freshness Now",
 National Paint, Varnish & Lacquer Assn.
 "Color-Combination in Modern Industry",
 Paint Review, Paint's Review.
 "Synthesis of Color",
 American Society for Testing Materials.
 "Stylization", Assistant Production Manager,
 Illumination Publishing Co., Inc.

NEW CONCEPTS OF COLOR

FOR

HOMES - Exterior & Interior

Color has many different meanings. The chemist and dyer may refer to a pigment or a dye as a color, the physicist may mean a spectrophotometric curve, the psychologist may mean a sensation, but to the man in the street, and the woman in the store, color is a property of objects and lights themselves.

All of these meanings for color make sense to those who use them, and there is a good deal of sense to all of them.

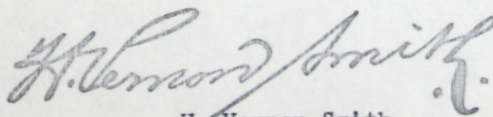
A recent definition of color is: COLOR IS THAT ASPECT OF THE APPEARANCE OF OBJECTS AND LIGHTS WHICH DEPENDS UPON THE SPECTRAL COMPOSITION OF THE RADIANT ENERGY REACHING THE RETINA OF THE EYE AND UPON ITS TEMPORAL AND SPATIAL DISTRIBUTION THEREON.

Of course, everybody sees color, and knows about it much more thoroughly through his own eyes than he ever is likely to from a definition of four-syllable words. Everybody organizes his own color experience and can describe it in more or less understandable terms. The difficulty comes about from the fact that each one's color terms refer to his own special problems. The textile dyer says that these two colors differ in strength, because one looks to him as if produced by more dye than the other. The artist and tinter says they differ in warmth because he is interested in producing a warm or cool effect.

So let us get away from all special interests and purposes. Let us talk about modern color styling for the INSTITUTION, the OFFICE, the FACTORY, and the HOME.

The power of color to influence human moods is well recognized. Yet being a thing emotional, most authority in its use has been left with those who appreciate the beautiful in nature and art. Color, however, is by no means a matter that concerns beauty alone. Today a new science is on the rise, a science that draws less from art than from the fields of physiological optics, psychiatry, and psychology. Color is being engineered in the true sense of the word, to do its part in improving the health of the patient, office worker, industrial worker and home owner.

"Color is nature's most lavish gift to man, the most soul-abiding thread in the fabric of our lives, for what our eyes do not admire our heart does not desire."



H. Vernon Smith

Technical Director

NEW CONCEPTS OF COLOR

FOR

HOUSES - Exterior & Interior

Color has many different meanings. The chemist and physicist may refer to a spectral line or a color, the physicist may mean a spectroscopic line, the psychologist may mean a sensation, but to the man in the street, and to the woman in the store, color is a property of objects and lights themselves.

All of these meanings for color make sense to those who use them, and there is a good deal of sense to all of them.

A recent definition of color is: COLOR IS THAT ASPECT OF THE SENSATION OF LIGHT WHICH DEPENDS UPON THE SPECTRAL COMPOSITION OF THE RADIANT ENERGY REACHING THE EYE AND UPON THE PHYSIOLOGICAL AND PSYCHOLOGICAL FACTORS.

Of course, everybody sees color, and knows about it much more than they know about the facts of color. Everybody organizes his color experience and his color terminology in some or many understandable terms. The difficulty comes when we try to put each one's color terms into his own special definition. The trouble is that there are two color terms in every language, one for the color as it is produced by more than one object, and one for the color as it is perceived by more than one object. The two terms are often used interchangeably, but they are not the same. One is producing a color, the other is seeing a color.

So let us put away from all special interests and purposes, let us consider color as it is for the INSTITUTION, the OFFICE, the FACTORY, and the HOME.

The power of color to influence human conduct is well recognized. Yet there is a strong emotional, most authority in its use has been left with those who represent the human mind in nature and art. Color, however, is not a matter that concerns beauty alone. Today a new science is being born, a science that draws facts from the fields of psychology, physiology, psychology, and psychology. Color is being engineered to do the part in improving the health of the body, the mind, the office worker, industrial worker and home owner.

"Color is nature's most lavish gift to man; the most soul-stirring of the fabric of our lives, for what are you do not admire our heart does not desire."

William D. Hays
E. Vernon Smith

NEW CONCEPTS OF COLOR

H O M E S -- (Exteriors)

Just what is modern COLOR OR PAINT STYLING? Paint styling is simply choosing colors and color combinations that are "becoming" to your house -- its type, its shape, its surroundings. Use the same knowledge of the corrective value of color for the exterior of your home that you do for its interior -- remembering that dark colors make a house appear smaller -- light colors make it look larger.

First, What Color Do You Like? Color has a definite effect on disposition and if you have strong likes and dislikes, choose a shade you like -- one that will give you a thrill of pleasure as you come down the street to your home. If your favorite hue happens to be brilliant -- a little TOO brilliant for body color, use it on trim and go conservative on the rest of the house.

Of Course, You Have To Consider The Neighbors. You never get anywhere by trying to outshine the neighbors. If they are conservative in their painting, you can do as you please. But if they have gone in for brilliant doors and shutters, just pick out something that won't clash. For instance, if they have used brilliant blue, you can use red, brown or yellow effectively for trim.

And The Type Of The House You Live In. If your house is half timbered, stick to the woodsy browns and greens for its timbered trim and warm harmonizing tones for walls. If it is Colonial, use white, warm yellow or soft gray for body, with the more dignified shades of green, blue or dull red for trim. Pastels are smartly stylish, but don't try them on any but very modern architecture. Actually, the little house with no hard-and-fast style gives you the most leeway in the choosing of colors.

Yes, But My House Is Different. One of the delightful things about having a house to paint is that you can cover up so many of the things you don't like about it -- because the essence of Paint Styling is to make a house look smart and inviting, no matter what the architect did to it years ago when he gave it hit or miss windows, too many angles, or a bay window like a bustle.

If It's Set Among Trees. The trick is to harmonize it with its surroundings without letting it disappear completely into the foliage. So avoid the dark woodsy greens and browns. Paint it light gray or white with brilliant trim -- scarlet red or blue. And use trim plentifully -- with a deeper but still bright shade of your trim color for roof and chimney.

Or Perched Atop A Hill. Use a color that will blend into the landscape and carry out the sloping contours about it -- such as greens, browns, subdued reds. Select a somewhat deeper color for roof and avoid contrasting tones for the gables or two-tone shutters on the upper floors.

NEW CONCEPTS OF COLOR HOME S -- (Exteriors)

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First, What Color Do You Like? Color has a definite effect on disposition and you have strong likes and dislikes, choose a shade you like -- one that will give you a thrill of pleasure as you come down the steps to your porch. If your favorite hue happens to be brilliant -- a little TOO brilliant for body color, use it on trim and be conservative on the rest of the house.

Of course, You Have To Consider The Neighbors. You never get anywhere by trying to outshine the neighbors. If they are conservative in their paint-forgiveness to you please. But if they have gone in for brilliant hues and shimmers, just pick out something that won't clash. For instance, if they have used brilliant blue, you can use red, brown or yellow effectively for trim.

And the Type Of The House You Live In. If your house is half-timbered, stick to the staidy brown and greens for its timbered trim and warm harmonious tones for walls. If it is Colonial, use white, warm yellow or soft gray for body, with the more dignified shades of green, blue or dull red on trim. Pastels are nearly typical, but don't try them on any but vernacular architecture. Actually, the little house with no hard-and-fast style gives you the most leeway in the choosing of colors.

Yes But My House Is Different. One of the delightful things about having a house to paint is that you can cover up so many of the things you don't like about it -- because the essence of Paint Styling is to make a house look new and inviting, no matter what the architect did to it years ago. Maybe your house is lit or miss windows, too many angles, or a bay window like a porch.

It's Not A Good Tree. The trick is to harmonize it with its surroundings. If the tree is dark and leafy, use light gray or white with the dark woodsy greens and browns. Paint it light gray or white with brilliant trim -- scarlet red or blue. And use trim plentifully -- with a dash of still brighter shade of your trim color for roof and chimney.

Or, Perhaps A Hill. Use a color that will blend into the landscape and carry out the sloping contours about it -- such as greens, browns, subdued reds. Select a somewhat deeper color for roof and avoid contrasting tones for the eaves or two-tone shutters on the upper floors.

NEW CONCEPTS OF COLOR

H O M E S -- (Exteriors)

(Contd.)

Or Dwarfed By Tall Neighbors. Choose a color that contrasts harmoniously with them, keep roof color light and bright, feature tall points by using deeper colors for upper floor shutters or gables and paint your house often, so that neighbors' shadows can't make your home look dingy.

Or Buried in Shrubbery. Choose a light body color and don't be afraid of light but bright shades for trim. Keep the roof color somewhat light, to a good blue, red or green. If you have chosen shrubs which display color through the winter -- the barberries and dogwoods, it will never look bleak.

Or Tall, Square and Angular. Deeper colors are preferable for the larger houses, especially if they are rather bare and angular. Use trim color sparingly, in a deeper tone of the side-wall color. If you like contrast, use it on porches, rails, steps or ceiling -- but avoid featuring the roof line by using any bright or arresting color. Let shrubbery help soften its grim lines.

Does It Look Too Tall? Paint the roof a dark color -- it will seem to nestle closer to the ground. Avoid up and down trim. Paint gables to match roof -- the upper floor shutters a lighter tone of the roof color. Paint lower floor shutters to match body color and feature the ground lines -- entrance, porch detail and window boxes.

Or Seem to Sprawl? Make the sprawling house look friendly and inviting instead of "accidental." Avoid horizontal trim lines. Use trim color on door and window casings to give a feeling of unity. Hide irregular roof lines by using a medium dark roof color and paint gable ends the same color, or better still, a slightly lighter shade of that used on the roof.

If It Has Gables Galore. Paint the same as the roof or a slightly lighter shade of the roof color. This is especially desirable if the house is tall. If it is low, feature them by painting their faces same as the body color of the house. It helps to give it height. To avoid top-heavy effect, repeat roof color or some tone of it near the ground line -- porch, shutters or window boxes.

Has it Hit-and-Miss Windows? Odd windows here and there, unless carefully planned, are apt to make a spotty impression. So, avoid trim color on sashes and achieve contrast by using trim on eaves, porch rails and porch ceiling. A nicely designed bay window may be featured by trim while others are left plain with good effect.

The Large House on a Small Lot. Select if possible a color and treatment similar to adjacent dwellings, avoiding sharp contrasts in trim. If you like contrast, have it, of course -- but use it discreetly -- restrict it to such points as under eaves, on porch railings, porch ceilings and first floor window boxes.

NEW CONCEPTS OF COLOR
H O M E S -- (Exteriors)
(Contd.)

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NEW CONCEPTS OF COLOR

H O M E S -- (Exteriors)

(Contd.)

What About Chimneys? In some types of small house architecture chimneys have been a little overdone. The house looks weighed down by a big, broad-at-the-base pile of contrasting masonry. In such cases, paint chimney same as body color. Or, if trim is light, include the chimney as part of the trim. If your chimneys' tower rather high, as they frequently must in order to provide a good draft, cap them with color to match the roof, the body color or the trim.

What About Shutters? If you have lots of them, keep them plain -- body color on first floor, deeper or contrasting tone on upper windows. If there are not too many, try a two-color combination -- two shades of same color or gay contrast. If there are several different sizes, take off the misfits -- you'll like the effect better. Smart color treatment of shutters has taken many a dull looking house out of the "sulks."

Contrast or One Color? Today's tendency is away from two colors for body even when the architect combined wood and stucco. Upper and lower stories in different shades or colors is sometimes effective, but not often. Avoid it without a murmur on small houses. Use it with discretion on larger ones. But if you like it, and if it seems to suit your home, choose two shades of the same color with minimum contrast.

Doorways Should Say "Welcome." Doorways often become more inviting if porch ceiling is some warm tone -- sunny yellow or even orange. Frequently the door, if it is not too deeply shadowed by the porch, may very effectively be painted the same color as shutters or window boxes. Brightly colored doors are now the vogue, and very effective in certain types of homes. But avoid two-color jobs. They are "out" these days, even when shutters are so painted.

Dining Room. It makes a lot to have pleasant surroundings at meal time -- makes the food taste better and * * * * * of peace and well-being. Solange says our departments of digestion work better when we are in good humor. Make your dining room inviting and convenient -- beautiful as well as serviceable.

Dining room walls of pale rose-buff or light gray-green make attractive backgrounds for mahogany or walnut furniture. Sunny yellow walls are eye-pleasing backgrounds for maple and light furniture. The popular off-white tints, such as oyster white or bone white are excellent for formal dining rooms. Soft blues will set off white furniture.

Kitchens. Kitchens should be enjoyed. Colorful kitchens are like favorite companions -- gay, stimulating and delightful. If your kitchen isn't as attractive as you'd like it, you'll find selecting a new color scheme a pleasant pastime. Remember, you spend a lot of your life in your kitchen.

Attractive pastel shades of gray, blue, green, tan and yellow harmonize with contrasting color-styled kitchen cabinets and linoleum.

NEW CONCEPTS OF COLOR H O M E S -- (Exteriors)

(Contd.)

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NEW CONCEPTS OF COLOR

H O M E S -- (Interiors)

Halls. First impressions are always important. If you value your friends' opinion of you as a homemaker, give careful thought to the decoration of that part of your home which meets their gaze when the door swings open. What sort of hallway greets them? Is it dark and gloomy -- or is it a pleasant place that welcomes them?

In this modern age of ours, it's a simple matter to change colors of walls and woodwork -- floors and furniture. Paint, varnish and enamel are easy to use and quickly transform furniture, venetian blinds, floors, woodwork, trim and other surfaces into charming and attractive settings -- so they will blend harmoniously with home furnishings, floor coverings, draperies and similar fixings.

Light colors are most frequently chosen for hall decoration. Light warm tints of gray, peach, cream or ivory impart a smart tone to the hall. In small hallways they give an illusion of greater size, and in larger ones they impart a sense of dignity. With the new light walls, darker floors are in vogue. In high halls the baseboard is often painted the same dark color as the floor.

Living Rooms. Your Living Room should be livable and lovable. It should have a definite personality that is inviting, yet restful. Whether the room is cordial or gracious -- negative or uninviting -- depends upon you. Study your particular requirements carefully. It isn't the money that's spent on decoration -- it's the harmonious combination of colors that makes a room attractive or unattractive.

Clear, sunshine, spring-like shades of yellow, green, gray and rose are ideal for living room walls. With a semi-gloss or rubbed-effect white or soft cream on the woodwork, the effect is charming.

Dining Rooms. It means a lot to have pleasant surroundings at meal time -- makes the food taste better and gives one a feeling of peace and well-being. Science says our departments of digestion work better when we are in good humor. Make your dining room inviting and convenient -- beautiful as well as serviceable.

Dining room walls of pale rose-buff or light gray-green make attractive backgrounds for mahogany or walnut furniture. Sunny yellow walls are eye-pleasing backgrounds for maple and light furniture. The popular off-white tints, such as oyster white or bone white are excellent for formal dining rooms. Soft blues will set off white furniture.

Kitchens. Kitchens should be enjoyed. Colorful kitchens are like favorite companions -- gay, stimulating and delightful. If your kitchen isn't as attractive as you'd like it, you'll find selecting a new color scheme a pleasant pastime. Remember, you spend a lot of your life in your kitchen.

Attractive pastel shades of gray, blue, green, tan and yellow harmonize with contrasting color-styled kitchen cabinets and linoleum.

NEW CONCEPTS OF COLOR

- 6 -

H O M E S -- (Interiors)

(Contd.)

Fun Rooms. Fun Rooms should always be colorful and pleasant with furniture that's sturdy and serviceable. A fun room may be in the basement or it may be in the attic. The more remote it is from the rest of the living quarters, the more it will be enjoyed. It's great for parties, especially while the children are young, and don't forget that Dad is still a youngster. When our boys and girls return from war the room will be in even greater demand for "welcome home" parties.

The very nature of the room calls for simplicity in furnishing. No rugs need adorn the floor; it can be painted or covered with linoleum just as you wish. Such uncarpeted floors can be waxed for dancing, and they won't complain in the least if ashes or crumbs are spilled on them.

Bedrooms. The room in which you sleep should encourage deep, restful slumber. When you enter yours, you should feel its repose, its soft harmony of color, its restful charm. In these swift-going days we need more than ever the recreating power of sleep -- we need the peace and inspiration that color can give.

Bedrooms in which the darker color is used for the floor covering, with walls and ceilings in light tints will be found the most restful rooms in which to relax. Light ivory, cream or soft pastel shades of peach, blue or green are very popular.

Bathrooms. Because modern bathrooms are usually small, bright shades of color can be utilized for their decoration. The color contrast between porcelain, floors and walls, may be sharp and intense.

It's really amazing -- the power color has to inspire or depress us; so start the day right with a sunshiny colorful bathroom. No one who sings in the bath tub could ever be accused of getting out of the wrong side of the bed.

* * * * *

Radiators -- For better radiation, plus cleanliness, semi-gloss finishes are best. White and light colors have been found to be about 17% more efficient than those painted with aluminum or bronze paint. The old metallic finish need not be removed if adhesion is good. The last coat of paint on a radiator is the only one which has an appreciable effect.

NEW CONCEPTS OF COLOR

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NEW CONCEPTS OF COLOR

H O M E S -- (Interiors)

(Contd.)

Colors -- When choosing colors for interior use do not overlook the diffuse reflection value of the various colors. A special circular issued by the Scientific Section of the National Paint, Varnish & Lacquer Association, Washington, D. C., shows the percentage of light reflected from painted areas as follows:

White	85% to 92.0%
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